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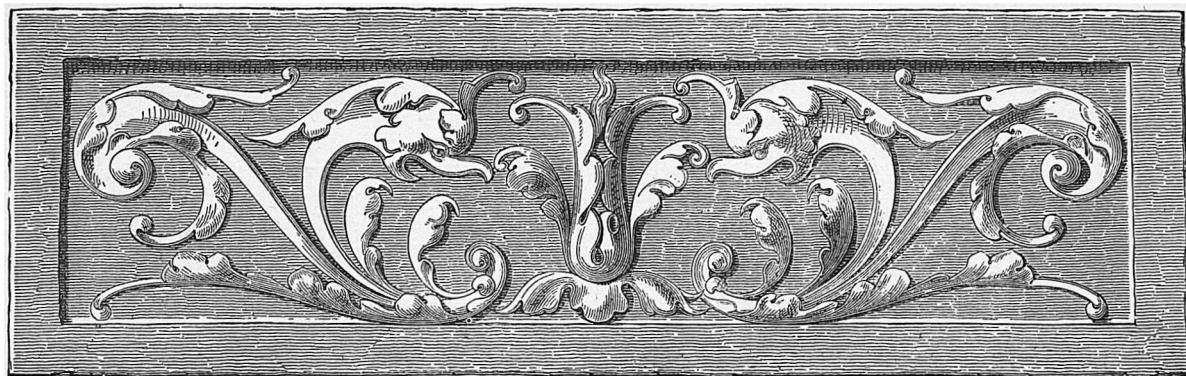
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CARVED PANEL IN THE CHURCH AT ESSÔMES (AISNE), 1540.—FROM "MUSTER-ORNAMENTE."

BIBLIOGRAPHY.

HISTORY.

GLEANINGS IN THE FIELDS OF ART. By EDNAH D. CHENEY. Boston: Lee & Shepard. 1881. 345 pp. 8vo.

THIS volume, we understand, is made up chiefly from lectures delivered by Mrs. Cheney in 1879-80, before the Concord School of Philosophy, and is dedicated, with much propriety, to her husband, the late Seth W. Cheney, whose beautiful crayon heads, so full of sentiment and feeling, will be remembered by many of our readers with exquisite pleasure. The work before us is, indeed, an epitome of the entire history of art within a very limited compass; for a glimpse is given of the different periods, from *Grecian*, *Early Christian*, and *Byzantine Art*, down to that immense area comprised within the comprehensive term *Contemporaneous Art*. Yet it must be said that, with all the condensation necessary to accomplish this result, Mrs. Cheney has successfully preserved the kernel and cast the shell alone aside. There is, of necessity, nothing very new in a volume of the character we have indicated, excepting in its treatment, and here the writer shows that she has considered the art of the different eras and climes she discusses with much care and discrimination, and her views and opinions are earnestly expressed and well worthy of attention.

The opening essay is devoted to a contemplation of *Art* in the abstract, and the writer starts out by asking, "What do we mean by *Art*?" After concisely defining art to be the expression of thought in a material form, she looks at it in its relation to human history, civilization, and life, its practical use, and its moral influence, and lays a solid basis for appreciating and understanding it. In the cursory glance at *Greek Art*, we naturally find the wreath placed on the brow of Pheidias, who illustrates to perfection the most striking characteristic of Hellenic art,—the simplicity with which great effects are attained, and the perfect harmony which obtains between the desire and conception and the realization and execution. Mrs. Cheney, following nearly all other writers, assigns the well-known colossal statue of the Apollo in the British Museum to the close of the second or budding period of Grecian art.

The most recent investigators, however, consider this statue not to be an Apollo, but an athlete, and attribute it to Pythagoras of Rhegion, who flourished in the later or flowering period, just preceding Perikles and Pheidias.

Passing over the *Restoration of Art in Italy*, we come to chapters on *Michelangelo* and his *Poems*, in the second of which we have some very acceptable translations from the pen of the author. Then two are devoted to the *Spanish* and *French Schools*, the former of exceptional interest, owing to our general unfamiliarity with the Spanish masters, saving, of course, Murillo and Velasquez. Of modern French art, Jean François Millet is very properly accorded the leadership, and we can indorse all the high encomiums bestowed upon him, only we do not see the merit imputed to the picture of *Tobit and his Wife*, in the Museum of Fine Arts, Boston. *Albrecht Dürer* is given an essay to himself, which is followed by one on *Old German Art*, under which title the Flemish and Dutch schools are included, although they certainly do not belong to the German school proper, their method and manner being very dissimilar. This brings us to the art of a land unknown at the period of Dürer's birth,—*American Art*.

Doubtless many will ask, Is there such a thing as *American Art*? Is there an *American School*? Or are the names merely matters of convenience? All of these questionings must receive affirmative replies. There is *American art* and there has been an *American school*, but unfortunately they are to-day mere matters of history and chronology, so that the names serve but as a convenience. *American art* and the *American school* were short-lived and very limited, owing to want of patronage and in part to lack of the requisite models. The artists who created this school—that is, drew their inspiration, their knowledge, and their subjects from their surroundings—were few in number; but the names of Mount, Inman, Ranney, Comegys, and Woodville among genre painters, and Doughty, Cole, and Durand among landscapists, deserve to be chiselled deeply upon the commemorative shaft. Yet with this title for a special essay, but one of the names given above is mentioned, and his the one we had the greatest doubt about including,—Thomas Cole. Indeed, the entire chapter seems to have been prepared with less thought than the others, although we had the right to look

here for the greatest care. The correctness of this comment can readily be seen from the following extracts. Mrs. Cheney says: "The Indians, in their war paint and ornamentation, give the *only instance* of aboriginal art in America." (p. 272.) The *italics*, of course, are ours. It is difficult to say what is *aboriginal art*, but when the war paint and personal ornamentation of the red men are given, we may assuredly ask, Where are the sculptures of Guatemala and Yucatan, the pottery of Mexico and Peru, to say nothing of the fragments of so-called aboriginal art constantly found in divers sections of our own land? Then again we are told (p. 270), "It would be hard to find engraved portraits superior in strength of character and beauty of execution to Marshall's *Washington* and Schoff's *Emerson*." Surely a little reflection would have limited this eulogy; for while these plates are very creditable productions of the burin, especially the latter, it would be no very difficult task to indicate many superior to either of them.

Another curious matter is the number of errors that have crept into the few pages on this home subject, perhaps not very material, yet of historical importance. Mrs. Wright, the modeller in wax, is spoken of exclusively by her maiden name, Patience Lovell, although her art life, by which alone she is known, was lived as Patience Wright. Stuart's birth is given as 1754, instead of a year later, Dec. 3, 1755, and his first portrait of Washington as 1794, instead of 1795. Malbone, our first of miniature painters, has his initials wrongly printed, and of Ceracchi, the Italian sculptor and patriot, who was guillotined, Jan. 30, 1802, we are told "his final end is not known." A large portion of this chapter is taken up with interesting biographical data respecting West, Matthew Pratt, Copley, Peale, Stuart, Trumbull, and Allston, only one of whom, Copley, executed really meritorious work until after they had been under foreign influence. Stuart hardly receives the attention and honor his art deserves, but Trumbull, we are glad to say, has some justice done his no mean powers, while Washington Allston has his beautiful character as man and artist estimated and portrayed with care, candor, and judgment.

The closing papers in the volume are devoted to *English Art*, *David Scott*, and *Contemporaneous Art*. The first of these is decidedly depreciative in its tone, and poor Haydon (Benjamin R.) is rechristened "William"; while the *Contemporaneous Art* surveyed is strangely confined solely to the works of the Düsseldorf school.

In conclusion, we earnestly commend this volume, as being both readable and instructive, to all who wish to glean in the garnered fields of art.

CHARLES HENRY HART.

PAINTERS, SCULPTORS, ARCHITECTS, ENGRAVERS, and their Works. A Handbook. By CLARA ERSKINE CLEMENT, Author of "A Handbook of Legendary and Mythological Art." With Illustrations and Monograms. Seventh Edition. Boston: James R. Osgood & Co. 1881. xliv + 681 pp. 12mo.



S this seventh issue of Mrs. Clement's compact and convenient Handbook was announced as an enlarged edition, it is but natural that one should turn to it with the confident expectation of finding in it the improvements which it stood so much in need of. The Preface confirms these expectations, as

it states that many additions have been made since the first publication of the book, and that "the present edition is far more valuable than the preceding ones have been." Unfortunately, however, the hopes thus raised are not justified by the book itself. Additions do not become valuable simply because they are additions. To be of any use, a book like the one under consideration must be correct (within human limitations) in its statements of facts, and must embody the results of the latest researches. The contrary, however, remains true of this Handbook. In the Introduction, for instance, "three generations of Holbeins" are spoken of, and "Old" Holbein still finds a place in the body of the book; in the notice of the younger Holbein the year of his birth is given as 1494 or 1495, the probable date being, according to the best authorities, about 1497; the *Martyrdom of St. Sebastian*, as well as the Berlin drawings, are still assigned to the son, instead of the father; of Holbein the younger it is said, that "as an engraver on wood" he deserves especial notice, and that "his wood-cuts of the *Dance of Death* are his most important works," and the question as to the authenticity of the Dresden *Meyer Madonna* is entirely ignored. A correction of all these mistakes is vainly looked for in the Appendix. Similar errors occur elsewhere. The name of Rembrandt's first wife is given as Saskia Nilenburg on page 487, and Nilenberg in the Appendix, instead of Saskia van Ulenburgh or Uilenburg; of his second (or third?) wife, Catharina van Wyck, it is said that her name is not known; of the Hundred Guilders Print it is stated that "a good impression of it is now worth about nine times that sum," while a reference to so accessible a book as Mr. Hamerton's *Etching and Etchers* would have shown that as high as £1,180 has been paid for such an impression, nor is any reference made in the article on Rembrandt, or in the Appendix, to Mr. Haden's monograph on *The Etched Work of Rembrandt*, which contains so much matter of interest to Rembrandt students, or to M. Charles Blanc's important work. Much value is attached by the author to the lists of engravings given, but the Rembrandt list does not inspire much confidence, as it takes no notice whatever of the existence of Flameng and Unger. Of like quality are the statements, that Adrian van Ostade was born at Lübeck, that the brothers Beham were nephews, that Titian "engraved both on copper and on wood," etc. The frequent occurrence of wrong dates (A. Berghem, b. 1620, not 1624; F. Bol, b. 1611, not 1609; A. Cuyp, b. 1605, d. 1691, not b. 1606, d. 1672; L. B. Alberti, b. 1405, not 1404; Fra Bartolommeo, b. 1475, not 1469, etc.) is not surprising in view of the fact that even the year of Gilbert Stuart's birth is wrongly given. The source of these errors is revealed in the list of "Authorities Consulted," which contains such antiquated books as d'Argenville's *Abriége*, while no trace is found in it of the works in which the results of late researches have been deposited. Crowe and Cavallini's *History*, Van der Willigen's *Les Artistes de Haarlem*, Wolmann's *Holbein*, Thausing's *Dürer*, the *Gazette des Beaux-Arts*, the *Zeitschrift für bildende Kunst*, the *Archief voor Nederlandsche Kunstgeschiedenis*, Zahn's *Fahrbücher*, the *Repertorium für Kunsthissenschaft*, and other books and periodicals of a like nature, may be terribly dry reading, but they cannot be avoided by those who would write the history of art, or the biographies of artists. The book is marred, however, by still other blemishes, which are not as easily accounted for as those growing out of the